

5-1-1980

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# RAIN

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VOLUME VI, NO. 7 MAY 1980

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Ancil Nance

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# ARTS ISSUE

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## letters

Dear Friends,

Thanks for the article on owner-builders and code reform (Jan. '80). It's nice to keep up on events in other parts of the country. Vermont still has relatively few building regulations in rural areas, but in my more pessimistic moments I suppose the tide is inexorable. The sometimes hostile attitude of local officials seems to have caused the most problems for people we have worked with, often made worse by owner-builder defensiveness. Efforts at code reform are a step in the right direction, since the process involves creative dialogue to be successful. Lenders are another story.

RAIN readers might be interested in two other references on the subject. *The Owner-Builder and the Code* by Ken Kern, et al, is a good overview of the problems owner-builders can face, and discusses different ways to cope with technical provisions of codes, enforcement, and officials. It includes an encouraging history of the United Stand struggle to reform the California code. *Building Regulations: A Self-Help Guide for the Owner-Builder* by Edmund Vitale is new from Scribner's. I haven't seen it yet, but it got a good review by J. Baldwin in the Fall '79 *CoEvolution*

*Quarterly*, and sounds potentially useful. Vitale probably provides technical information and advice, while Kern gives moral support. Both are necessary.

Thanks again for a good article.

Best wishes,  
Paul Hanke

P.S. to Tom Bender: The unit price of a bar of soap is based only on the weight of the soap, the weight of air at sea level doesn't add anything. Eight ounces of cream still weighs eight ounces after it has been whipped.

Dear RAIN,

This is just a short note in praise of those who haven't.

Those who haven't plugged back into grants—person—shit. Whether it be NCAT, DOE, TVA or any other co-opting, big spending government program that wastes so much good human energy that can never be reclaimed.

Praise to those who haven't pulled off some slick written funding proposal which reminds you at the bottom that the IRS knows how much you got and who and where you are.

Praise to those who haven't hustled and pushed and pulled to get the very last word on "passive reverse juice blocking thermic diodes" and these people themselves becoming energy inefficient.

Praise to those who haven't zoomed off to the latest energy conference to say "well, no, I haven't quite got my own solar water heater hooked up yet—but you know I'm just too busy!"

And finally, praise to those who don't get around to reading this because they're out pounding nails and skinning knuckles putting up insulation that couldn't wait any longer.

Tom Knight  
Tallulah Falls, GA

To the Editor,

There's hope that Appropriate Technology will really appeal to future generations:

My 10-year-old nephew was looking at my typewriter and asked how you turn it on. I said you don't need to because it's not electric. He pressed a key, and when it typed the letter, he said, "Wow, that's neat!"

Dorothy Mack  
Indianapolis, IN

P.S. Your magazine is terrific!

Dear Carlotta,

Just a brief note to thank you for the mention of the National Family Farm Coalition and the National Family Farm Education Project in the Feb./Mar. issue of RAIN.

However, I have to ask you to make a correction that may seem nit-picky to you but which looms large to the Internal Revenue Service. The National Family Farm Coalition is a lobbying group set up to work in the Family Farm Development Act. The National Family Farm Education Project is a research/education/networking organization that does *not* lobby. The Education Project is trying to do public education about why it is important to all Americans that family farms are protected and encouraged by public policy, but it is not advocating any specific legislative solutions.

Thanks again for all your help. I hope you are liking Portland and the new job..

Best,

Cathy Lerza

National Family Farm Education Project  
Washington, DC

*Sorry, Cathy, I'd never want to sic the IRS on anyone, and yes, I like Portland and the new job, a lot. —Carlotta*

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## RAIN

### Journal of Appropriate Technology

RAIN is a national information access journal making connections for people seeking more simple and satisfying lifestyles, working to make their communities and regions economically self-reliant, building a society that is durable, just and ecologically sound.

RAIN STAFF: Carlotta Collette, Mark Roseland, Pauline Deppen, Jill Stapleton, Dawn Brenholtz, John Ferrell, Karen Struening, Becky Banyas-Koach

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# RAIN

# ACCESS

## GOOD THINGS

*The Divining Hand*, Christopher Bird, 1979, \$24.95 from:

E.P. Dutton  
2 Park Avenue  
New York, NY 10016

I first bumped into the phenomenon of dowsing some eight years ago while re-searching the ancient Chinese art of *feng-shui* which was used to align homes, communities, temples and graves with the flows of "energy" in nature. During that research I met a Catholic priest from St. Johns Abbey in Minnesota who taught me how to dowse for water and also showed me his abilities in medical dowsing and map dowsing for minerals and oil. Cris Bird, who co-authored *Secrets of the Great Pyramid*, has put together an absorbing account of the history of dowsing in finding oil and water; its use by U.S. Marines to locate underground tunnels in Vietnam, early attempts to explain the phenomenon, and current research that is zeroing in on how and why this mysterious phenomenon operates. — Tom Bender



from *The Divining Hand*

## WORK

*Workplace Democracy*, Daniel Zwerdling, 1978, \$5.95 from:

Harper & Row  
10 E. 53rd Street  
New York, NY 10022

One of the most painful obstacles to organizations trying to implement more democratic and people-centered ways to work is having to grapple in isolation with the problems already tackled by others. Zwerdling has assembled a sourcebook on existing projects—successful ones and failures, shams set up by corporations to give workers the illusion of participation to goad them to extra effort, and genuine worker-owned, -controlled and -centered workplaces. No firm answers here, but a status report on a spectrum of efforts in the ever-changing attempt to find more viable alternative ways to work. A heartening but sober report. — Tom Bender

*The North Will Rise Again: Pensions, Politics and Power in the 1980's*, Jeremy Rifkin and Randy Barber, 1978, \$4.95 from:

Beacon Press  
25 Beacon St.  
Boston, MA 02108

Employee pension funds now represent the largest pool of private capital in the world—owning already 20-25 percent of the stock of companies on the New York and American Exchanges, and growing at 10 percent per year. The actual control of these funds has traditionally been left to the "professional skills" of investment bankers. These investment bankers have it turns out, used the funds for their own profit, to take losses from firms they controlled, and to make investments that eventually cost the employees their jobs. The result? A lower return on the funds than a totally random investment would provide, a drive for unions and public employees to take control of their own funds and invest

them in ways to control runaway plants, investment redlining and union-breaking practices. A good primer on the problems faced by unions and the public sector and the potentials for using pension funds in ways to help resolve them. — Tom Bender

*Community Jobs*, monthly, 6 mo. for \$5.95, from:

Community Jobs  
1704 R Street N.W.  
Washington, DC 20009

A newsletter of job opportunities available in institutions and alternative organizations working for social change. Nationwide listings of openings for organizers, editors, fund raisers, lawyers, counselors, lobbyists and people with or without other skills. A valuable publication for any organization that is constantly asked, "I want to do something useful, but where do I start?" — Tom Bender



**STOREFRONT ACTORS' THEATRE**, 6 S.W. Third, Portland, OR 97204, 503/224-4001. The Storefront formed in 1970 as a radical response to the shootings at Kent State. At that time the company involved about 10 people doing mostly guerilla theater. Within a week of its first performances the group had grown to 25 people, which is about how many people now make up the core. Storefront draws on a larger community of over 50 supporters who participate to varying degrees in each performance. Besides creating and performing their regular theater, the Storefront offers a touring children's theater which last year performed to 120 schools, and programs which involve senior citizens and emotionally and physically disabled people in the theater's process. The Storefront celebrates its 10th anniversary this spring by moving into its new theater. Their first production in this space will be *A Storefront Burlesque* which opens May 16.

## COLLECTIVELY-RUN

*RAIN*, as you may or may not know, is put together each month by a collective. Some of us have been in collectives before and others of us have not. We are all fairly new to this one. In examining our goals together we decided to look at other collectives to determine our similarities and our differences. We chose the "creative" collectives below because we also wanted to explore ways in which artists are resisting the "dependency tendency" which locks them in competitive struggles for "mainstream" recognition. One thing we found early in our interviews is that there are no two identical ways of being a collective. Each of the collectives we met with (in some cases we spoke to only one member, more in the others) has its own style, its own personality, its own way of interacting.

We narrowed this interaction down to a few areas that seemed to be key to each of the collectives, then let the collectives speak for themselves. —CC & JS

### —on forming a collective

**S.T.** A group of us got together who wanted to explore theater in alternative terms . . . not only the political structure of the theater itself but the lifestyles of the people who were involved at the time. We're constantly defining it ourselves. We're sometimes at a loss for words to figure out the nature of the beast.

There are collective aspects of Storefront . . . the way we run, the way we interact with each other, but that doesn't say it all by any means.

**A.C.** At the first meeting I talked about working in isolation and my desire to be in community—to be in touch with people. I had a fantasy about film study. I had a fantasy about sharing my work both finished and works-in-progress. I was looking for and wanting to give support and feedback.

There were, at the outset, group projects. That was a real rush for everyone. The idea that people could possibly work on their own projects and be part of a collective project as well. It changed, people drifted away or got over the first rush and found that animation was work—tons of hours and commitment that they weren't willing to make. Little by little, people lost interest, expected that high energy to be there all the time, expected other people to be providing that high energy. There was a kind of stimulus-response situation. There were a certain amount of people who were high energy and stimulating and then there were people in the group who came to respond and be fed. I think the people who were giving out got a little tired of doing it, and the people who came to receive were a little disillusioned when they weren't encountering that super-high energy all the time.

Rosalie Brandon

The Animation Collective, c/o Northwest Film Study Center, 1219 S.W. Park, Portland, OR 97205. The Animation Collective started in the summer of 1977 as a group of about 35 people with varying degrees of experience in and common love of animation. They consist of about 15-20 people now. A group within the collective recently staged an "Animation Celebration"—the month of events included an exhibition with work by 26 animators and entries from the first international zoetrope competition, talks by visiting animators, 5 workshops, and viewings of many animation films.

Jack Sanders



MOVING SPACE INC., 215 S.E. 9th, Portland, OR 97215, 503/235-2138. The Moving Space collective was started in 1974 by 10 members who at that time called themselves the Portland Dance Collective. Six years later they have seven members, and share a common space as well as the common perception of dance and movement as healers. In this shared space they perform, practice and teach Tai Chi, gymnastics and several movement approaches. "The teaching is generally not performance oriented; its purpose is participation, to help people gain more physical intelligence."

They also make their space available to other community artists as well as guest artists that they bring to town in collaboration with other Portland groups.



Chris Rauschenberg



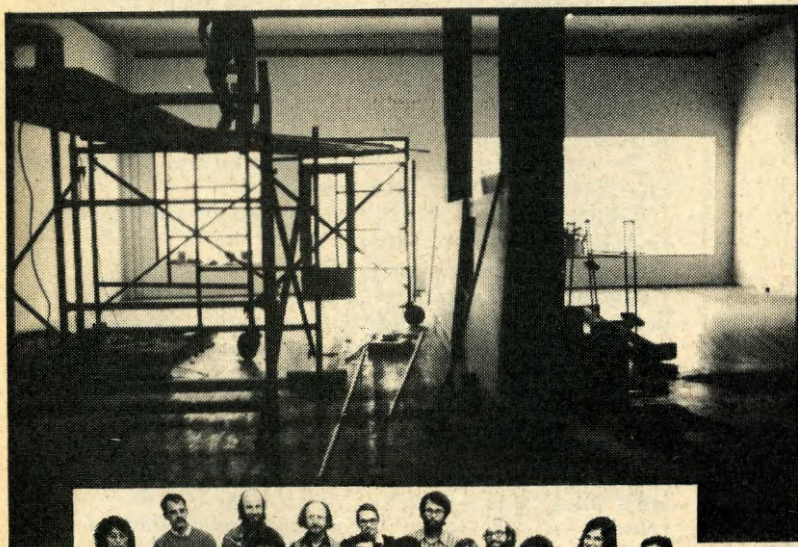
Bruce Forster

B.G. We didn't have a very wealthy patron. You have to be very wealthy to start a gallery, and the one thing we wanted was to start a gallery. We wanted to have control over that gallery. We wanted to promote our own work.

Because you have the power. Other outfits, the board of trustees and the directors—they make the decisions. Here, *we* make the decisions.



Seward Roth



Ann Hughes



Cathy Cheney

THE BLACKFISH GALLERY, 325 N.W. 6th, Portland, OR 97209, 503/224-2634. The Blackfish Collective came together in the winter of 1978 to begin to dream about and plan for the Blackfish Gallery. The Gallery opened in March of 1979 with 13 members. There are currently 24 members who exhibit in the space. During the past year they also exhibited the work of non-member regional artists in four invitational shows. Each show is accompanied by a slide lecture presentation by the artist. They're still in the planning stage with some of their other ideas for the space, such as having dancers, musicians and poets perform there.





**M.S.** When we started there were ten of us interested in working independently as artists, and we didn't *want* to work together. Basically, we were all interested in doing different things. We had no common thread through our work. So we decided instead of forming a company to rent and share space. It's worked well. I think that's why it survived through the years. Somehow we've maintained our low-key existence.

### **—on structure**

**S.T.** We have a structure to an extent. We have an administrative structure. We have a board of advisors that are members of the theater . . . representatives who are elected by the group to handle the everyday mundane business that the whole group didn't really need to decide or want to decide. We still have group meetings . . . we have reps. meetings about once a week . . . we take care of business and analyze problems and suggest solutions . . . then it takes a vote of the general meeting to make any real decisions . . . the board doesn't run the theater artistically . . . it's far more efficient now and far more productive.

**A.C.** We tried to get too structured. We decided to write a charter and form subgroups that would research this and that. It got to be unwieldy and a lot of people got turned off. There was a split where some of us wanted more structure and to have meetings run in an efficient way and there were the quasi-anarchists. They wanted meetings to be spontaneous without agendas. Polarization took place within the group.

**B.G.** Our primary function is to be a really viable professional commercial gallery. We want to sell work and we want to operate commercially. We want to fulfill our own need without having to justify directly or indirectly to the community in terms of performing education. We thought that we're always going to perform that function. In terms of financing the gallery, grant money tends to dry up. We thought it may be harder initially to make it commercially, but that in the long run we'd be better off to start out this way and stick it out.

We have a board of directors made up of a majority of our members and a minority from the community. We haven't used them quite in the way we might have, but we're still figuring it out. We'll be a year old in April.

**M.S.** Theoretically, we all share. There may be fixed tasks we may take on. It's not an efficiently-run business operation. We do what we can.

Our business skills are getting better. There's a certain attitude about business skills: "They're not that important," "They're boring," or "They're drudgery." And then there's everybody's own political trip about money. It slows us down, keeps us slowed down for a long time. We're stepping up our operating procedures a bit, and as a result we're getting better in terms of the space itself.

Right now, everything's working! And the people who are there are interested in the space and they are committed to it. We've tightened our structure to a point that if people aren't interested in business skills and sharing that kind of work then they are not invited into the situation anymore. We're interested in the process of working and what it means to be a working artist. And in simply maintaining the space. That has a shared kind of concept. People have since dropped out or decided that kind of structure wasn't working for them.

### **—on goals within the collective**

**S.T.** I see us coming out of that political impetus and developing goals which are a little broader than political theater. Our basic goal is to do quality original or alternative theater . . . within the group not everybody is 100 percent involved in every production . . . the thing is we support each other's differences. We all agree that we should be working at Storefront and pursuing our own crafts . . . developing our crafts . . . I wanted to work with a creative group, and I got it.

**A.C.** People were coming from lots of different angles. You had people in the collective who were uncompromising experimental animators and you had people who were involved in making very cute cartoon characters for Volkswagen TV commercials. It didn't matter. It's the same world of kinetics, making things move in magical ways. In the first years of the collective nothing seemed to make any difference at all, except the fact that this community *did* exist. That there was the opportunity for people to talk to each other about the basic issues of animation.

**B.G.** It made us feel very optimistic to open a gallery and know we had a chance to sell the work. Whether I'm going to be able to sell the work does not affect imagery but it makes you feel better.

Space is very important. What happens is that a lot of people see the work on an on-going basis, and then you start selling.

### **NOTES ON FORMING A NON-PROFIT**

**Incorporation is the process of forming a legal entity—either a non-profit unincorporated association, a non-profit trust or, for most "community groups," a non-profit corporation.**

**First an organization must incorporate in the state(s) in which it operates (usually handled by the State Corporation Division).**

**Groups wishing to incorporate must file "articles for incorporation" with the office, along with a filing fee.**

**The next step involves obtaining tax-exempt status—501(C)3—from the Federal Internal Revenue Service.**

**The two basic publications available for free from regional Internal Revenue Service offices are:**

**Publication 557—"How to Apply for Recognition of Exemption for an Organization"**

**Form 1023—the application form**

**Advantages: becoming a "legal entity"; opportunity for tax deductible, charitable contributions, grants, etc.; mailing permits; special rates; limited legal liability.**

**Disadvantages: money to file, filing time, lobbying restrictions, reporting requirements.**

**—Steve Rudman**

**• Non-Profit Corporations, Organizations and Associations, by Howard L. Oleck, Prentice-Hall, Inc., 3rd ed., 1974.**

**• Funding for Social Change, How to Become an Employer and Gain Tax Exempt Status, Volume 1, by Stella Alvo and Kate Shackford,**

**M.S.** The hardest thing about being an artist and working in a collective situation is that people have many different beliefs about what their art is, their personal vision, etc. The nature of art being what it is, people should go at their own pace and with their own vision.

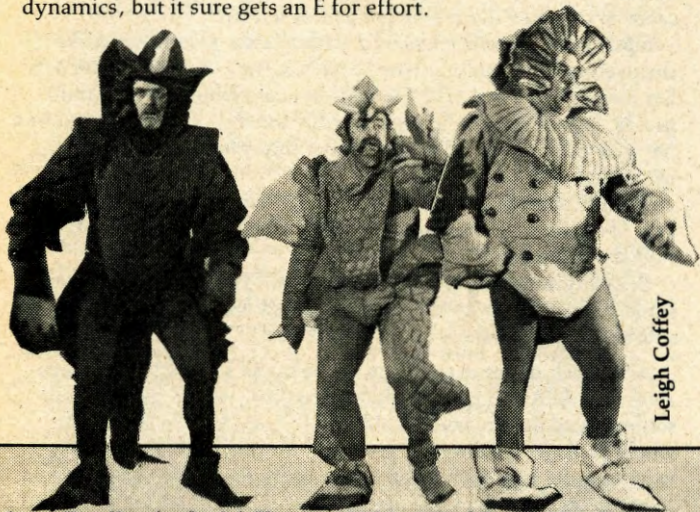
I think it's important to affect people's vision, and to explore my own. How you see and how you feel are important things to share with people. I believe in loosening things up in people so that we have strong spiritual and emotional bases that we're working from. Then performance becomes another form of communication between people—a personal tapping into our psyches.



### —on conflict and imbalance

**S.T.** A problem would originate because a person was not being responsible to what the rest of us thought he should be responsible to . . . not that he had lost sight of the common goal, but that he was losing sight of his own particular tree in the forest . . . that was dealt with at those general meetings, and sometimes it would go for four or five hours and it would get very painful and other times it would go for weeks . . . we used to do group therapy. We don't tend to be the most tactful . . . the group comes into it at the very end, the whole thing kicks and screams before it gets to the group, if the group has to deal with it that means it's very serious. You haven't dealt with it first.

Storefront doesn't get any gold stars yet for developed group dynamics, but it sure gets an E for effort.



from: *Funding for Social Change*, 175 West 92nd Street, New York, NY 10025, 1977, 37 pp.

• *Handbook for Oregon Non-Profit Corporations by Technical Assistance for Community Services (TACS) and Community Law Project*, 1903 SE Ankeny, Portland, OR 97214 (available June 1980).

• *Limitations on Political Activities by Non-Profit Corporations; Liabilities of the Non-Profit Corporation; Guidelines on Confidentiality for the Non-Profit Agency; Community Information Pamphlets by the Legal Information Project of the Community Congress of San Diego, Inc.*, 1172 Morena Blvd., San Diego, CA 92110, \$1 each.

#### ART FOCUS

• The New York Volunteer Lawyers for the Arts has published "non-profit incorporation" guides specifically for artists. Should write or call Judith Stein, 36 W. 44th St., Suite 1110, New York, NY 10036, 212/575-1150, for more info.

• Kay Sohl from TACS (Technical Assistance for Community Services) said she thought the Portland Metropolitan Arts Commission also has a publication on incorporation for artists. Metro Arts Commission can be reached at 503/248-4569.

#### SOME GOOD BASIC BUSINESS REFERENCES

• *In Business*, magazine, Jerry Goldstein, Publisher, Box 323, Emmaus, PA 18049, \$14/yr., small business focus.

• *The Basic Book of Business*, John R. Klug, \$24.50, CBI Publishing Co., 51 Sleeper St., Boston, MA 12210, copyright 1977.

—Steve Rudman

**A.C.** We have lost a lot of the spirit of the philosophy of the collective that we very much wanted to see happen at the outset—living in community, lots of support and feedback—I'm not sure why that is. I think the people who were focused on the collective in single-minded ways, way back when, are now not so focused on the collective in their lives. They maybe are involved in the music or photography, or maybe they are having a love affair that is taking up a lot of their time. They are getting strokes there that they were getting in the collective.

How many primary relationships can you have?

There really is not a mechanism or way within the animation collective for people to really talk freely about their feelings. There are some collectives where that's done. It does take a lot of energy and continuity to build that kind of trust.

**B.G.** We're continually facing new issues. At these meetings there's always something new coming up and we're struggling to find out what we think and to work out a solution.

We're all very aware of the nature of the enterprise being difficult, and we have to get along to a certain extent. We have to be able to reach decisions and not get absorbed in our own egos for too long if we want the enterprise to survive, and we're pretty clear about that objective. We really try to reach decisions based on what's feasible and what we can do at the time.

**M.S.** There has been conflict in the past in terms of people's needs.

When we were having performance periods we were dominating the space for rehearsal and that was a conflict, but generally we work it out.

### —on the synergy of the group

**S.T.** We're somewhat incestuous. We hang out with each other an awful lot. It's true we live in each other's pocket.

We support the broadest range of individual differences, and even if you don't agree with somebody's individual difference there is a group support. So that the whole group is not feminist, but we will support that kind of production happening at Storefront because we believe that they have that right . . . otherwise it would be boring. There're too many things to explore. That exploring is very important . . . it's our process . . . the culmination of it . . . that's the intangible magic, yes, of the theater.

**A.C.** Now the Animation Collective is truly trying to find its own level. It's got a nice feeling about it—it's sorta back to zero. It's very relaxed, it's very unstructured and it's sort of like a little party. That's where it is now and it's a very healthy place for it to be. There is no structure to speak of. We've tried structure and it doesn't work—there's a lot of resistance. People come when they feel like it. There isn't a real sense of community—it's something that's still held in people's minds but it's not a working premise for the group at large. What's the hurry? My naturopath says to me, "the best things in life happen slowly." You look around and it's three years later, the same people are there, and you realize that you really *do* know these people. You have some feeling, some caring. There are the grounds for doing things, for trusting, so that things can happen.

**B.G.** I don't know if it's political, but one thing that it does illustrate is that artists can organize very effectively and very seriously. Artists aren't inarticulate flakes. It is a profession, and given the right combination of necessity and people and desire you can do a lot of things. You can even start a business.

We felt so together, it was like going to church on Sunday, because we talked for about a year before we even got the space.

**M.S.** We come together for meetings, we don't always get together to share.

It's gone through so many evolutions. Each year has its own quality. Through the years it's honed it down to a small group. It's taken a long time.

### —on being poor

**S.T.** There's *that* unifying bond.

**B.G.** When no one is making money, you can all be friends. ▲



# OPEN PUBLISHING



by Pat Underhill

Traditional publishing forms are well suited to the mass market. But magazines and book houses cannot afford to print what interests only a few. Consequently many findings and ideas never get far beyond the brains of their writers.

I've learned this as a reader, during long hours spent scanning periodical directories and book lists for unorthodox sources. And I've learned this as a writer, by quickly running out of likely publishers.

Where is the communication bottleneck? No longer are small runs ruled out by typesetting and press set-up costs, since the newer photocopying machines can produce even a single copy of a book for less than the price of the hard-bound printed version. I think the bottleneck is in distribution. Here's a scheme for breaking the bottleneck. I call it "Open Publishing" (OP).

An OP operates somewhat like an Open University (alternately called Free U). An OP does for the unknown or exotic writer what an Open U does for an uncredentialed instructor. Here's how it might work.

Anyone may participate in an OP by sending material ready for photocopying. She encloses a small fee (if she can afford to) which pays for holding her article and for inclusion of her abstract in the OP's catalog. This catalog contains summaries of all the works in the OP's files. It is advertised and sold as widely as possible.

The OP only prints the catalog; it doesn't print the manuscripts themselves. The manuscripts are photocopied only as needed to fill orders. This way funds aren't risked making and stocking thousands of copies of items which may not sell well.

Optionally, those writers who wish to may print their works themselves and supply finished copies to the OP. Each author sets her own selling price. The OP pays her everything over its minimums. [Alternatively, a more-if-you-can, less-if-you-can't sliding fee scale could be set up to insure that this information is really available to everyone.]

The OP probably doesn't edit or judge submissions. Like some Free U course offerings, some of the stuff will interest *nobody*. But nobody has to buy.

Does anything like an OP already exist? The only outfits at all similar, that I know of, are Amateur Press Associations (APA) and subsidy book publishers (vanity presses).

APAs include some poetry magazines and science fiction magazines. An APA will publish almost anything which member-subscribers send in. However, unlike an OP, an APA sells only the whole package; a subscriber must pay for much which she doesn't want in order to get what she wants. With poetry the APA way seems best. (How does one abstract a poem?) But for non-fiction it's wasteful.

## THE ALTERNATIVE PRESS MOVEMENT

Alternative or small presses have always been instrumental to people's struggles. They offer quick, low-cost media access to groups which otherwise would be unable to publish. Most alternative presses are run by individuals or collectives committed to making media a public and political resource. Many presses limit themselves to booklets and pamphlets, since they are low-cost, easy to distribute, easy to assimilate, and in general more accessible to people. The anti-nuke movement comes to mind as one which has passed on a great deal of information to the general public through its proliferation of leaflets and pamphlets.

Alternative presses have taken several steps to democratize publishing. *Come! Unity Press* has been operating for eight years down on E. 17th Street in New York City. *Come! Unity* teaches political groups how to use their presses and only charges for materials. All groups are required to distribute their work on a more-if-you-can, less-if-you-can't basis. Often a donation is suggested and people who can pay more are encouraged to do so in order to make up for those who cannot afford the donation.

Copyrights can be used to monopolize information. Alternative presses often state that any group may reprint information without permission, though credit is appreciated. Many also state that no part of their publications may be used for profit.

Distribution and cataloging, traditionally a stumbling block to alternative presses, have become more organized in recent years. *Alternatives in Print* (AIP) is an excellent guide to social change publications. "AIP was produced as SRR (Social Responsibilities Round Table of the American Library Association) publication to fill the gap created by big publishing's inattention to the alternative press. They not only neglected to publish these materials, but basic

### Environmental Action Reprint Service (EARS)

2239 East Colfax  
Denver, CO 80206

EARS has been reprinting articles and pamphlets on nuclear energy, solar architecture, solar legislation, greenhouses, methane, wind power and conservation since 1973. They distribute major alternative technology books as well as posters, plans, blueprints and T-shirts. Write for their list of publications.

### Community Press Features

#2 Park Square  
Boston, MA 02116  
617/482-6695

Community Press Features is a regular series of graphics from and for alternative and community periodicals relating to tenants rights, workplace organizing, peace work, anti-nuke activities, women, gay, minority, Third World, and a host of other concerns. A handy resource for low-budget publications!



Subsidy houses perform a useful function. But they publish only books. And most of an author's hefty deposit goes for typesetting, printing and binding, rather than for advertising and distribution. The result may look nice. But only rarely does an author so much as break even.

Up until now, small journals, newsletters and pamphlets have partly filled the specialized-media void. But, lacking the magazine-rack space available to the mass-appeal publications, most small presses depend entirely on the mails for solicitation and distribution. And more and more are being squeezed out by skyrocketing postage rates. Mailing costs would affect OPs too, but not so severely because far fewer pages need be mailed.

In a sense an OP would be a journal individually customized for each reader. A sales pitch might go: "Pay for and get only what you want; nothing else."

How much specialization would be advisable? Should one OP solicit everything from art reviews to zoo-management treatises? Or should it concentrate on one field? An OP might be fairly broad at first to gain maximum distribution of its catalog; then split into specialty divisions as it grows, before its catalog swells to the size (and cost) of Montgomery Ward's.

Who could launch an OP? People who especially come to mind are: (1) A photocopy parlor—an OP would keep their machines humming profitably during slack periods. (2) A mail order specialty book/pamphlet distributor, who could start an OP as an extension of her present business. (3) A writers' magazine or newsletter—it's already in contact with sources. (4) A conventional trade/tech/hobby magazine; an OP offers a place for articles which don't get into the magazine, providing an extra attraction to writers—and readers.

An OP would help decentralize information access and distribution, making hard-to-locate resources available to all. ▲

**Alternatives in Print: Catalog of Social Change Publications (1977-78), by Social Responsibilities Round Table Task Force on Alternatives in Print, from:**

**Glide Publications  
330 Ellis Street  
San Francisco, CA 94102**

"We vigilantly support the movement's attempt to increase its control over the publishing/distributing system vital to political and economic democracy. To counteract the built-in censorship of the publishing establishment's distribution system is to move towards intellectual freedom."

**Alternative Press Index: An Index to Alternative and Radical Publications, April-June 1977, Volume 9, Number 25, \$15 individuals, \$25 for high schools and movement groups, \$60 for libraries, from:**

**Alternative Press Center  
P.O. Box 7229  
Baltimore, MD 21218**

*Alternative Press Index* is a guide to articles that have appeared in alternative periodicals. A tremendous help for radical research, although they have fallen rather far behind in their indexing. RAIN readers who can volunteer time or resources to this valuable project should contact the center.

ALTERNATIVES

**New England Free Press  
60 Union Square  
Somerville, MA 02143**

New England Free Press carries a very impressive list of publications on feminism, labor, imperialism, revolution, marxism, lesbian and gay rights, third world rights and non-violence.

**Come! Unity Press  
13 E. 17th Street  
New York, NY 10003**

Come! Unity Press works with many movement groups including anti-nuke, lesbian, prison, feminist and third world organizations.

**Frog in the Well  
667 Lytton St.  
Palo Alto, CA 94301**

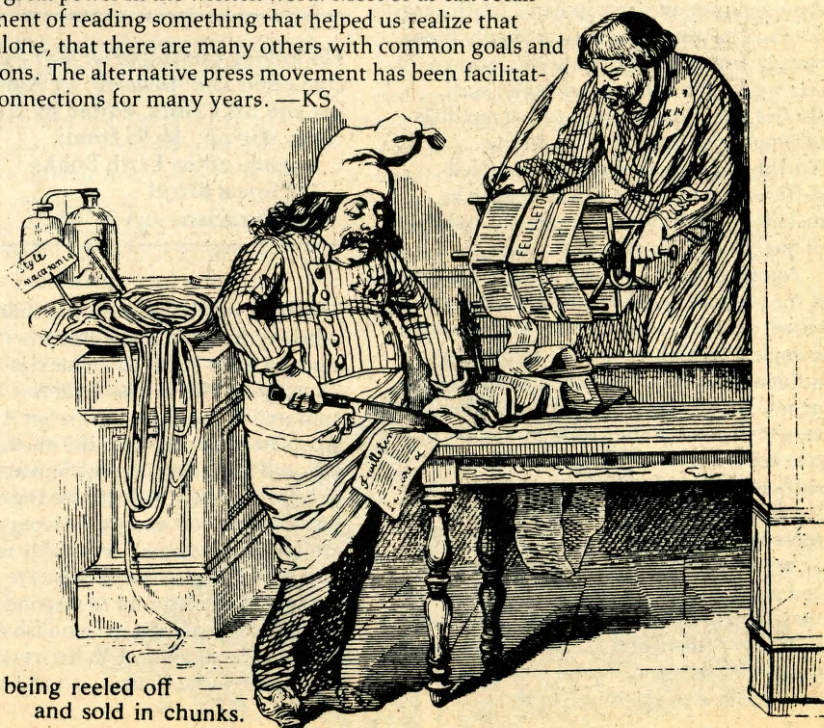
Frog in the Well is a collective which publishes and distributes short, inexpensive pamphlets on non-violence, social organization, land use ownership and anarchism. Write for their catalog.

**KNOW, Inc.  
P.O. Box 86031  
Pittsburg, PA 15221**

KNOW began in 1969 as one of the first feminist press collectives. They now publish over two hundred articles and several books. Their topics include work, sexuality, lesbianism, women's studies, child care and law.

directories created to guide readers to publications did not even list them. We attributed this reluctance to the fact that most movement publications are not produced for profit and, more important, that their messages are inimical to the self-interest of the powerful members of the publishing movement."

There is great power in the written word. Most of us can recall the excitement of reading something that helped us realize that we're not alone, that there are many others with common goals and shared visions. The alternative press movement has been facilitating these connections for many years. —KS



Literature being reeled off  
and sold in chunks.



## ENERGY

*Energy Self-Sufficiency in Northhampton, Mass.* (DOE/PW/4706), \$11.00  
*A Reprint of Soft Energy Notes—access to Tools for Soft Energy Path Studies* (DOE/PE-0016/1)

*Renewable Energy Development: Local Issues and Capabilities* (DOE/PE/0017), \$12.50

All available from:

U.S. Dept. of Energy  
NTIS  
5285 Port Royal Rd.  
Springfield, VA 22161

Publications by the U.S. Dept. of Energy are frequently dull. The longer they are the less relevant they are and DOE's publications are as gripping as the white pages of the phone book. Nevertheless, Rainreaders may be interested in three longish reports hot off the press from DOE. Someone in DOE (I won't say who) is preparing relevant, timely and useful reports. Unbelievable, isn't it?

*Energy Self-Sufficiency in Northhampton, Mass.* presents arguments for and against municipal-scale energy self-sufficiency in a study prepared by Hampshire College for DOE. This is one of several self-sufficiency reports following up the original California examination two years ago. A self-sufficiency study examines an area's (municipality, here, but nation, county and island elsewhere) end use energy requirements extrapolated to a future date and its integral ability to supply those energy requirements. Since local sources of energy are the only ones eligible, such studies often propose innovative methods of supplying future energy. In the Northhampton case a whole new "self-sufficiency" industry would need to be installed, resulting in an increased number of quality jobs for the small town.

Another feature of such an examination is the premise on which these studies are based: no changes in lifestyle and no technological breakthroughs are assumed to influence the balance of supply and demand. In fact, the studies are so conservatively biased in their economics that the cost benefit ratios of conversion to self-sufficiency are often even more encouraging than suggested. The importance of these studies, however, is the presentation of benefits that are social, environmental, and political. Here a strategy is outlined that can truly put a small town on the soft path. For readers of RAIN, if you haven't waded through one of these publications yet, it's time to get your feet wet.

Another publication that is useful is the reissue of material originally published by Friends of the Earth: *A Reprint of Soft Energy Notes—Access to Tools for Soft Path Energy Studies*. The articles reprinted include energy related topics from Chinese biogas to Brazilian alcohol and British self-sufficiency.

The third long report from DOE is a much needed cross-index and directory to the people who are active in renewable energy and to their interests and capabilities. This information is gathered from replies to a DOE questionnaire and is cross-listed by technology, geographical area, and organization or firm. One chapter lists issues and concerns which the respondents identify; another chapter suggests uses to which their capabilities might be put—within the context of DOE's goals and implementation strategies. The major part of the publication is the directory itself, containing summaries of over 300 replies, listed alphabetically by state, that detail interests, concerns, and capabilities in renewable energy. Very encouraging to read about all those people doing all that good work: *Renewable Energy Development: Local Issues and Capabilities*.

—An Painter

*An has been involved in community energy/environment projects for the last 8 years in North Carolina, the Virgin Islands, and now New Mexico.*

*The Energy Controversy: Soft Path Questions and Answers*, by Amory Lovins and his Critics, edited by Hugh Nash, 450 pp., \$6.95 from:  
Friends of the Earth Books  
124 Spear Street  
San Francisco, CA 94105

This book will be read with considerable relish by Amory Lovins' admirers. Ever since October 1976, when his classic essay "Energy Strategy: The Road Not Taken?" appeared in the pages of *Foreign Affairs*, critics from the utilities, the nuclear industry, and the federal energy bureaucracy have vehemently attacked his cogent arguments for a "soft energy" strategy centered around decentralized, renewable resources. *Soft Path Questions and Answers* gives Lovins his opportunity to respond to the critics, and he uses it to demolish one objection after another with his usual lucid mixture of facts, figures, wit and common sense. —JF

"Energy War: Energy Peace," by Ronald Pogue, Winter Solstice and Midwinter issues of AERO *Sun Times*, \$12/yr. (living lightly rates negotiable), from:

Alternative Energy Resources Organization (AERO)  
435 Stapleton Building  
Billings, MT 59101.

If the Amory Lovins perspective on the energy crisis/phenomena still seems complicated to you, this AERO analysis in two parts should clear it up. Ronald Pogue culls from Amory's writings the basics of the whole soft path rationale and strategy. Mixing these with a few schemes of his own he synthesizes a viable future for energy use.

The articles serve as cogent complements to the "hands on" technical info and access that the *Sun Times* has been supplying the Mountain States with for years. AERO just keeps getting more interesting as it reaches out with new programs and new ideas.

—CC

*Planning for Energy Self-Reliance: A Case Study of the District of Columbia, 1979*, \$12.00, from:  
Institute for Local Self-Reliance  
1717 18th Street N.W.  
Washington, DC 20009

Only three percent of every dollar Washington, DC residents spend on energy is retained by the community in wages and salaries. Another nine percent goes to the DC government as taxes. The rest goes to Exxon's corporate coffers, to oil workers in Alaska, to Japanese tanker manufacturers and to the Middle East, doing nothing to provide jobs or income to the residents of DC. This pioneering study examines the potential for energy conservation and conversion to renewable energy sources in the city from a central focus of its effect on the urban economy. As well as energy and monetary savings possible through investment in conservation and renewables, ILSR examines the effects upon local employment and manufacturing that multiply those savings by keeping the money cycling in the local economy. DC has already lowered energy use by 17 percent. ILSR concludes conservatively that another third reduction in end-use energy is possible even with the projected addition of tens of millions of square feet of office and residential space. They also analyze how solar and solid waste can provide for up to 50 percent of the remaining energy need, for a total reduction in needed energy imports to the city of 75 percent! Don't wait for the Feds to help you—get this report and figure out for your own community/county/state how to keep your energy dollars in your own pockets instead of sending them abroad. —Tom Bender



# RECYCLING



from Diane Schatz's recycling poster series  
originally commissioned by Oregon Department of Environmental Quality

**Recycling, by the National Commission on Supplies and Shortages. Reprinted as a pamphlet by U.S. EPA, publication #SW-601, 1977, free, ask your congressman or regional EPA office for copies to circulate.**

Recyclers and energy activists should take the time to become familiar with the contents of this pamphlet. Implementation of the simple and straightforward recommendations it contains could reverse some of the worst trends in the web of degenerative processes that are progressively strangling our culture.

Best of all, recycling could be transitioned from a break-even proposition in most communities to a position of prominence as a major materials supplier to a revitalized, more self-reliant economy.

The Commission's recommendations:

1) End tax subsidies such as percentage depletion allowances which currently benefit producers who use virgin materials.

2) Continue to remove or relax regulations that discriminate against procurement, processing, and transport of recycled materials.

3) Impose product disposal charges or excise taxes, which would be added to the price of items that are routinely a disposal problem—containers, packaging, paper, even cars. Funds collected would be used to pay collection, processing, and storage costs for dealing appropriately with the materials when they become wastes, as they must eventually.

4) Base resource recovery on source separation; do not invest in high-technology operations that try to separate garbage after it is thoroughly mixed.

I especially liked the section on product charge legislation. It's hard to believe that a jerry-built system of subsidy/supports is about all that props up our rickety, deficit-ridden economy, but it's true. Or maybe the two (supports and deficits) are really just two halves of the same progressively deadening reality.

In any event, the way out—a way out—has got to be to stop the daily replication of this flabby-minded, irresponsible, mistaken, misdirected, and misguided ripoff of the natural world, and to set ourselves up to recover and use what we already have all around us, in abundance.

—Daniel Knapp

**EPA Monographs: The Leachate Damage Assessment Series. EPA/530/SW-509,514,517 (3 volumes, 1976). Case studies of the Sayville Disposal Site in Islip, NY, the Fox Valley site in Aurora, Illinois, and the People's Avenue site in Rockford, Illinois. Also: Hazardous Waste Disposal Damage Reports; Documents #1, 2 and 3. (3 vols., 1976) EPA Publication Nos. PB 261-155,156,157.**

Taken together, these short narratives form a valuable historical record of what happens when hazardous and offensive materials originating in disposal sites migrate to other locations, permanently damaging wells and causing destruction of aquifers and streams.

Generally speaking, what happens is that feeble and inadequate attempts are made to compensate people (often low-income rural residents) whose water supplies are destroyed. While a potable water supply is eventually restored, sometimes more than a year later, the cost includes annexation to the city which generated the wastes that destroyed the water supply, and hookup to the city's remotely controlled water system. Along the way, a natural system is replaced by a human-made substitute; the exchange is greased by money. Recovery of costs is up to those damaged; recovery of damages is rarely more than a small fraction of what is asked. Public bodies and landfill operators often deny responsibility.

There are no examples of air pollution damage in the stories I read from this series, but the outline would probably be the same.

What I take from this is that no one can afford to ignore threats to their local life-support systems caused by the need of

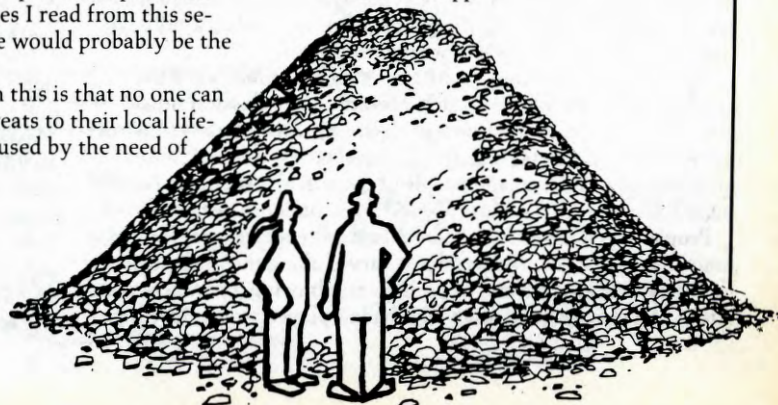
someone, somewhere, to find some way of putting hazardous and toxic wastes "out of sight, out of mind." The EPA materials agree with this conclusion:

*The problems associated with improper land disposal of hazardous wastes—unlike the problems of air and water pollution—have not been widely recognized by the public, although the damages may be as severe and difficult to remedy. In addition, the hazardous waste disposal problem continues to become even more significant, as the progressive implementation of air and water pollution control programs, ocean dumping bans, and cancellation of pesticide registrations results in increased tonnages of land-disposed wastes, with adverse impact on public health and the environment. The problem is manifested in groundwater contamination via leachate, surface water contamination via runoff, air pollution via open burning, evaporation, sublimation and wind erosion, poisonings via direct contact and through the food chain, and fires and explosions at land disposal sites. (Hazardous Waste Disposal Damage Reports, U.S. EPA Publication No. SW-151.3. 1976. P. iii)*

In other words, "buyer beware." The operation and siting of every landfill, incinerator, or other "disposal facility" should be scrutinized from every possible angle, all in the context of a hardheaded insistence that source separation, source reduction, and techniques such as product disposal charges be tried first, and become the standard against which all competing systems are judged.

The reverse is true now: it is garbage disposal that is the standard, and so it will be until an aroused public puts an "end to the trend."

—Daniel Knapp





# Music



from Social Life of Small Urban Spaces

## TAKIN' TO THE STREETS

Jim Williams mentions in his article the "long-standing social bias [in this country] that somehow cultural work is not legitimate, valid, or essential in relationship to all other forms of work." Where does this bias come from? To my mind, the prices and pretentiousness that govern the accessibility of many (especially "fine") art mediums have more to do with people's appreciation of cultural work than any supposed esotericness of the art forms themselves.

In part to test this notion, several years ago I founded and played with Boston's first organized classical street musicians. Known as the *Street Quartet* (two violins, a viola and a cello), our purpose was to present free, informal and reasonably polished performances of Mozart, Haydn, Beethoven, etc. on streetcorners and public plazas. With the exception of the police, who harassed us kindly but regularly, the city responded with enthusiasm.

Four or five sweltering, humid days each summer week the *Street Quartet* would perform 2-3 hours of free classical music above the din of construction and traffic. Our listeners—construction workers, shoppers, taxi drivers, secretaries, tourists, bums, grandparents, children and people of color in an otherwise racially tense town—were the most nonsectarian audience ever gathered.

People who'd never seen a violin or a cello before were invited to touch them, see how the wood was carved along the grain, discover that they don't have frets, or perhaps try drawing a bow across a string. An elderly gentleman who hadn't played violin since high

school agreed to sit down with us and give it a try. Sometimes passing musicians would hop off the bus to pull out their instruments and join us.

We soon developed quite a following around town, including frequent media coverage. But the response that gave us the most satisfaction was the response on the street, the people's faces. The blank, harsh, me-against-the-world expressions gave way to joyous smiles of community and solidarity. Total strangers became friends.

As we work toward decentralization and community self-reliance, it would be wise to consider the arts in these terms as well. Not only do they serve local pride and stimulate local economies, the arts are also job-creative and ecologically enhancing.

Ironically, in my experience, the first official recognition of this tidbit of wisdom came from the state rather than the city. Our second season we were awarded a substantial matching grant from the Massachusetts Council on the Arts and Humanities. Even so, it was another two or three years before the city embraced the concept (by blessing and advertising music in the subways) and then, without financial support.

It's time for cities across the country to take an active role in arts support, to establish the arts by public, city ordinance (as some cities have) as "an essential city service, equal to all other essential city services." —MR





# WOMEN'S MUSIC: FOR THE LOVE OF WOMEN

by Connie Smith



"LEAKIN' LIKE A SIEVE" ©1980 MARK LEVY ©1980

INTRO

G C

1. You say this big re-actor's gonna keep us from the  
2. You say this radi-ation is as safe as mo-ther's

You say that my job here is guaran-tee'd  
You say that no one here was e-ver harmed.

But I ain't so, sure any more I be lieve all that I'm  
But an acci-dent could wipe out even you and all your

'bout this way to get the e-ner-gy we need.  
I've got more than a just cause to be a-larmed.

[You] (they) (their)  
(I) (I won't sell) (my) only soul for a precious lamp of

Didja (they) (their)  
(I won't) (my) trade your consci-ence in on Urani-un?

Is your right to make a profit greater than my right to  
(their) (my) (our)

Are your scales of justice leakin' like a sieve?

Are your scales of justice leakin' like a sieve,

like a sieve? FINE



Outside the established record and concert circuit, feminist music flourishes. Commonly known on the inside as Women's Music, this new genre emerged out of the last decade of feminist struggle and awareness to fill a cultural and emotional void. Women were going to tell it "their way." By questioning old values and daring to speak their truths, Women's Music opened new realms of experience previously unexamined in popular music or examined only from a male viewpoint.

One of the messages in popular music is that there are no strong women in the world who care about anything other than the men in their lives. There are no songs about women loving other women or even women loving themselves.

The themes of Women's Music are self-love, love of other women as lovers and friends, love of animals and nature, the damage done to women by society, the healing power of sisterhood, women as spiritual beings, the rising tide of feminist power and the creation of a new social order. The qualities are celebration, passion, gentleness, sensitivity, anger and strength.

Women's Music also means women in roles usually reserved for men: writers, arrangers, promoters, operators of studios, sound systems and lights. Women's record companies cut the records, feminist publications and bookstores in Canada, the U.S. and parts of Europe sell them, and the network of women producers put on the concerts. Depending on the performer and the needs of the group, concerts may be for women only as well as general admission. This gives the performer and her woman-audience a chance to choose with whom they wish to share their experience. Then, every summer in Illinois, Michigan, and on the Northwest Coast, thousands of women attend one or all of the three women-only music festivals (the International Festival was held in Sweden last year).

The record companies (Redwood, Olivia, Pleiades, Wise Women Enterprises, Submaureen, Full Count-Lima Bean, Atthis Productions, Paredon, Ladyslipper—to mention a few) operate collectively. They are not interested in becoming a female version of the male record industry. They consider themselves political organizations as well as recording companies. Another important aspect in philosophy is the elimination of the "star trip." All women in the industry, including the audience, are considered equally vital. Musicians also retain complete control over their albums.

The range of music is as diverse as the women involved: bluegrass, jazz, latina, rhythm and blues, classical, gospel; with one thing in common. The music is all for the love of women defined by women. This is the element which has always been missing from any other form of music. And this is the element which sets Women's Music apart.

Reprinted with permission from June 1979 Open Door, \$8/yr. (10 issues) from: Open Door Music Society, 1925 W. 4th Ave., Vancouver, BC V6J 1M7 Canada.

Access: Mark Levy has written and recorded  
"Radiation Nation on a Three Mile Isle"  
(1979), available from: New Clear Productions,  
P.O. Box 559, Felton, CA 95018.

[Yodel break one verse]

They say this plant is only good  
For 30 or 40 years,  
if we make it through the trials  
and mistakes  
of its fallible technicians and  
amoral engineers  
gamblin' with our future at  
such stakes.

Ch. Have they... did they... is their...

4. Well, I vote and pay my taxes  
And I own some property  
Within the 5 mile limit of  
your plant.  
Would you take away my hard-  
earned right  
to life and liberty  
While you tell me to stand by  
Well I just can't.

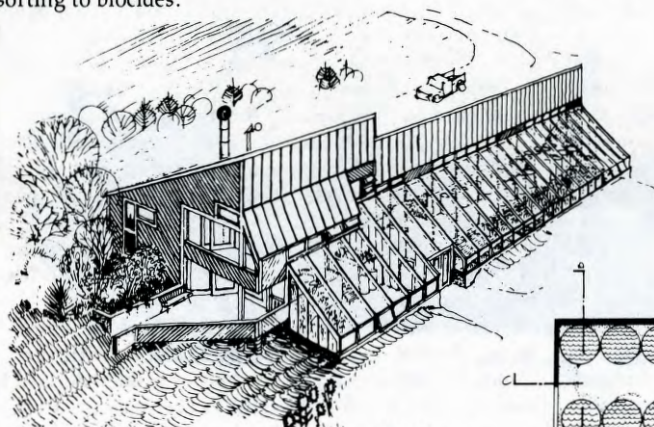
Ch. I won't sell...  
I won't trade...  
No one's right...





**Tomorrow Is Our Permanent Address: The Search for an Ecological Science of Design as Embodied in the Bioshelter, by John Todd and Nancy Jack Todd, 1980, 156 pp., \$4.95 from: Harper & Row 10 East 53rd St. New York, NY 10022**

Several years of research at the New Alchemy Institute (NAI) have begun to validate the concept of a bioshelter, a structure inspired by biological systems which can provide its own energy and climate, trade its own wastes, and produce food for its residents or for market. The philosophic and practical aspects of NAI's two prototype bioshelters, the Prince Edward Island and Cape Cod "Arks," are explained and illustrated in this latest book by Alkies John and Nancy Jack Todd. Using the Arks, the New Alchemists have been able to produce high vegetable and fish yields while at the same time achieving ecological stability and disease and pest control without resorting to biocides.



from Tomorrow Is Our Permanent Address

We feel cautiously optimistic about economic microfarms like the Ark. This is born out of several breakthroughs we've had at New Alchemy that particularly involve the Cape Cod Ark. The first of these involves our success in the miniaturization of ecological processes, such as the miniaturized terrestrial and aquatic ecosystems in the Ark that have been created without a loss in biological integrity. . . .

Secondly, the productivity of the Ark has outstripped our predictions. The yields of 8 pounds/square foot/two months of tomatoes have been described. . . . The aquaculture in the solar-algae ponds is productive. Yields have been more than an order of magnitude higher than any others recorded for still-water aquaculture, going as high with tilapia as 15 kilograms/tank/year.

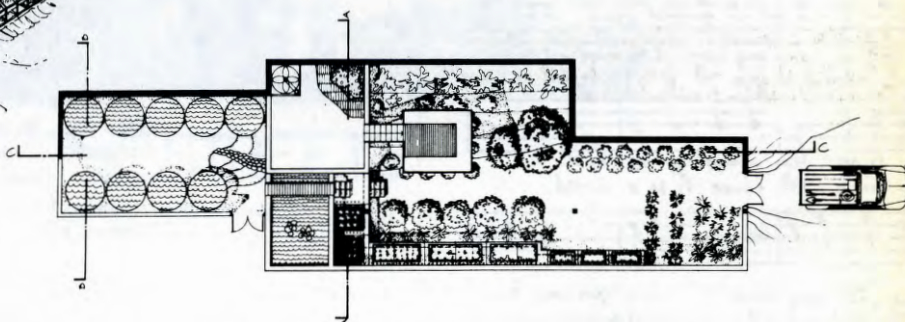
Another benefit that was not totally foreseen has been the synergistic interaction of the functioning of the systems. The aquaculture serves not only as a food-growing system but also as an effective heat trap and storage medium, at once heating the Ark and producing a crop. Further, it provides fertilizer and nutrients for the agriculture and tree-propagation units.

Lastly, and most happily, the energetics of the Ark have proved satisfactory. The solar-algae ponds pay for themselves in contribution to the climate of the structure alone. An input-to-output analysis yielded a 5:1 positive energy contribution of the aquaculture system. . . .

The Arks actualize NAI's conscious attempt to create an ecological science of design integrating biotic, structural, electronic, and appropriate technological components, "employing the strategies of nature." Feeling some confidence with bioshelter designs on the level of the individual structure, the Todds are now beginning to explore their potential applications on a community scale.

Should the idea of the bioshelter catch on and become widespread, the implications are many. Economically, it could provide a decentralized source of [fresh, organic] produce the year round for a neighborhood, community or village. The reduction in transport fuels and costs that would result is obvious. There are good prospects for a solar greenhouse business in raising produce, flowers, flats or houseplants, or as a nursery for trees for market. With the renewed popularity of community gardens, a large bioshelter would open the possibility of continuing to garden in all seasons.

Beyond the concrete advantages implicit in the adoption of the



bioshelter on a significant scale, which conservatively could be predicted as being economic, technological, nutritional and ecological, there is yet another hopeful possibility; that of perceptual change. . . . Paradoxically, although it is derived from technology, the bioshelter removes the barrier between the human and the other living elements in the system. In the miniaturized biosphere or ecosystem, feedback is immediate and is ignored at the expense of the health of some of its components. . . . This kind of watchfulness is really stewardship on a reduced scale.

Along with charts and figures and scientific data, the Todds manage to convey the warmth, moisture and smells of plants and earth inside the bioshelters. Describing the sense of timelessness that accompanies one's entrance into an eighty-degree Ark on a frigid February day, they write "Even after many seasons, with the novelty long gone, we find it impossible to be blasé about being close to our bioshelters. The earthy smells and the greenness are wonderfully reassuring. The earth is, after all, only asleep. Winter is not absolute and eternal, however fierce and adamant it may seem."

—MR



## BUILDING

*Superinsulated Houses and Double-Envelope Houses*, William A. Shurcliff, 1980, \$10 prepaid, from:

Wm. A. Shurcliff  
19 Appleton St.  
Cambridge, MA 02138

A presentation and critical appraisal of the state of the art in two recent trends in low-energy housing—superinsulated and double-envelope designs. The superinsulated, snuggled-in house lowers its need for heating, even in 10,000 degree-day climates to the point where heat from people and today's inefficient appliances can provide most or all the heat needed. The performance, design, and low cost of these houses is well demonstrated. In contrast to these closed-in, minimal window designs, the double-envelope, house-within-a-house concept (E'kosea house) is in an earlier stage of development. So far it has produced somewhat more exotic places to live in—greenhouses, roof windows, etc.—at probably higher cost and yet unproven performance. Shurcliff provides his usual competent survey of existing houses, their features and performance to date, along with a useful analysis and evaluation of their general performance. A useful working document to researchers in the field.

—Tom Bender

## SOLAR

*Breadbox Design for the Fred Young Farm Labor Center in Indio*, Oct. 1979, 59 pp., free from:

Wayne Parker, Project Manager  
Solar Business Office  
921 Tenth Street  
Sacramento, CA 95814

This is a case study of a passive system that was designed for a multi-family dwelling in Southern California. The design criteria (the water demand pattern, the ability to mass produce the units, the local availability of materials, the weight, etc.) will probably not match those for a single family residence, but they do such a bang-up job of showing you how and why they analyzed the load, varied the parameters on the units, and evaluated the performance that the book is worth reading. It also contains eight passive designs with cost estimates and energy per dollar estimates.

—Gail Katz

*Build a Drain-Back Solar Water Heater*, 1980, \$4.25, 57 pp., by/ from:

Chris Fried  
Rt. 3, Box 229 G  
Catawissa, PA 17820

This is a good build-your-own book from a group in Pennsylvania which has constructed over 50 units in workshops. The system detailed is a drain down (where the water drains back into the storage tank when the collector is not being used). The book shows good construction details and step-by-step assembly procedures. There are useful lists of specific products which are suitable for solar application. —Gail Katz

*Design Manual for Solar Water Heaters*, Alan Goldberg, 1977, \$5.00, 40 pp., from:

Horizon Industries  
12606 Burton Street  
North Hollywood, CA 91605

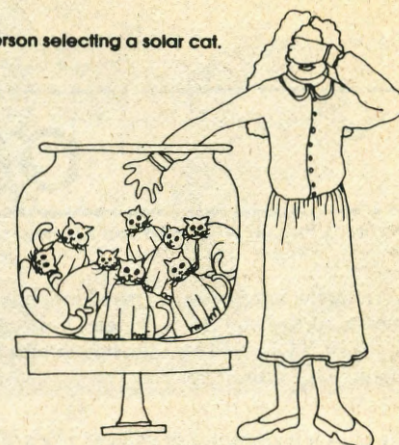
This book doesn't go into specific equipment or manufacturers, but it's a good book if you intend to design your own rather than follow a set of plans. It briefly describes the types of systems and proceeds to walk you through the process of estimating the load, sizing the collector, sizing the storage and figuring out the economics of the whole thing. —Gail Katz

*The Solar Cat Book*, by Jim Augustyn, illustrations by Hildy Paige Burns, 1979, \$3.95 from:

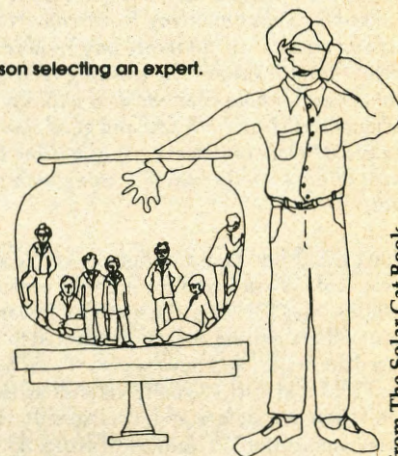
Ten Speed Press  
P.O. Box 7123  
Berkeley, CA 94707

This book manages to convey basic solar technology, a dose of "soft path" economic values and some astute lessons in participatory government in one happy little package. No small feat! —CC

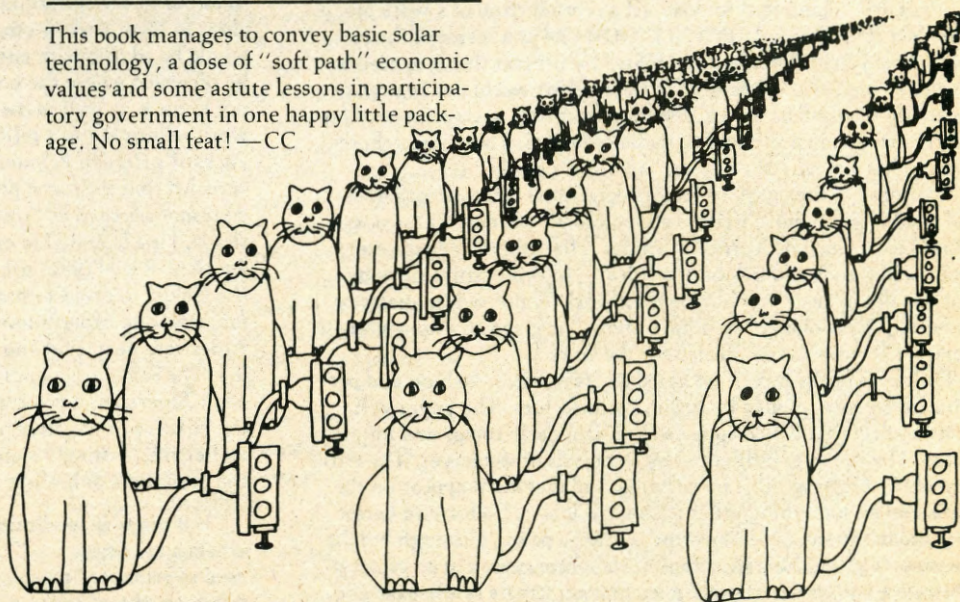
Person selecting a solar cat.



Person selecting an expert.



from The Solar Cat Book



Many unhappy meowium dioxide solar electric cats in desert plugged into the electric utility distribution system.



# CRITICISM or between the lines

Howardena Pindell is an artist and a former member of A.I.R. Gallery in New York City.

by Howardena Pindell

The following notes were prepared for publication from a symposium on art criticism held at Douglas College, Rutgers University (NJ), April 20, 1978. The following questions were addressed to the panelists:

*Is the critic a legitimator of values? The artist carries the burden of his/her own justification, but what is the role of the critic in this? Is it possible to eliminate any hierarchical relationship between artists and critics—to eliminate any residue of feeling that the one is better than the other? The working relationship between the artist and the critic: how does one deal with the possible promotional value of criticism, both bad and good, favorable and unfavorable, to the artist? Does criticism exist as a thing in itself, can it exist as such, or does it only function along with the works with which it deals?*

I have decided to take a rather subjective approach to the questions presented. When I read through the topics to be discussed, my first response was a feeling of negativity towards criticism and the institution of art writing as it is manifested in art periodicals, mass-produced art books, and newspapers. From my vantage point as an artist, I find that critics usually view an artist's work while it is on exhibition in a gallery and, occasionally, while it is on view in a public institution. A number of critics do not as a rule go to the studio independent of an exhibition. More often than not the gallery exhibition brings them forth, prodded by the dealer or the artist, or coaxed by financial necessity . . . the need to earn money or "brownie points" by having reviews or articles published. The critic is therefore viewing work which has been preselected by the dealer. A gallery is a business. Making money is its primary objective. The critic is used by the dealer as a means of endorsing the "product" (work of art), ripening it for sale. (If a reproduction of a work appears in a review or an article, it is often sold as a result of the endorsement.) Criticism is contaminated by the fact that it is used to market a "product." A parallel in the non-art world can be seen in the subtle manipulations utilized by advertising to create a need for a particular product in order to increase profits. The critic is therefore used as a means of "hyping" an artist's work.

A number of unconscious factors determine what is marketable and what is not, who is written about and who is not. These unconscious factors include learned attitudes reflecting the negative and positive fantasies and taboos of a culture. In this culture work by white males is more marketable than work by non-white males or females. (Occasionally "honorary status" is given to a non-white if a market is temporarily created for the work.)

The needs of the buyer are based on class, caste, fashion and personal preference, guided by unconscious factors. The buyer will tend to select that which appears to enhance self-image and improve status. The dealer is influenced by the needs of the buyer. The critic is used to "blessing" this interchange and making it appear on the surface to be something other than what it is . . . a form of barter with hidden incentives. The critic is often a pawn, although he/she attempts to cloak the transaction in elaborate syntax in an effort to fabricate an artificial "moral" detachment. Critics rarely examine their own unconscious needs and goals for status or power, needs which seem to keep them locked into writing about what has already been approved and sifted by the dealers, avoiding controversy or controversial artists.

One could see the art world and the critic's place within that world through the following: The art world is a neolithic, loose association of clans within a larger tribe. The clan chiefs are the dealers. The critics are the bards who sing the praises of the clan and its leaders. Artists are the shamans whose talents are sold through the chief. Rituals, reinforcement of the tribal structure, are performed in huts or compounds designated for this purpose (private and public institutions, auction houses).

Advancement within the clan to higher rank is predominantly achieved through strategies dependent on the buddy system and nepotism. White males hold most of the prominent positions as shamans, bards and chiefs; however, white females may be elevated to a position of prominence through personal financial status, ties of kinship or temporary bonds of affection.

The "mongrel" hordes represent the taboos and negative fantasies of the tribe. The "mongrel" hordes, or alternate clans, are made up of men and women, shamans and bards who are non-white or whites who have been outlawed by the main clan. Honorary status in the main clan may be achieved through death or a temporary economic demand.

I would like to address a few of the topics suggested by our moderator. "The working relationship between the artist and the critic: how does one deal with its promotional aspects?" How is the critic influenced to select work to write about? It would be enlightening if a test could be devised to study how critics are influenced on a subconscious level by setting up a method for reviewing the same work in different settings. What would the critic say about the same artist who exhibits his/her work in a museum space, an alternate space, or in the studio; in a blue-chip gallery or one not-so-blue-chip; in New York or out of New York? The variables are infinite. It would be additionally enlightening to see how the same work would be reviewed where the gender and race of the artist are known, and not known, as well as the artist's financial status (i.e., whether the work sells or doesn't sell). A fascinating study is discussed in Vance Packard's *Hidden Persuaders*. A study of behavior and motivation revealed that the same product wrapped in different packages elicited responses such as "too strong" in a package of one color and shape, "inadequate" in another package, and "wonderful" in yet another. Racial types used to display products were found to cause the viewer to project onto the product his/her positive or negative fantasies and expectations. A brown or black model elicited in Americans suspicion and a generally negative response to the product. The same product displayed with a blond Germanic type elicited in Americans a positive, warm, supportive response. How does the positive or negative halo effect distort a critic's judgment? Who is the critic writing for and how is the critic affected and infected by the prejudices of his/her unconscious?

"Is it possible to eliminate any hierarchical relationship between artists and critics . . . ?" As long as critics allow themselves to be used to promote "products" and the "real estate value" of art, and as long as the major part of this dialogue takes place in magazines dependent on dealer advertising, a hierarchical relationship will continue. Artist is pitted against artist, thus creating an artificial need for the critic. The IRS, ironically, continues to promote this





Howardena Pindell. Yes—No. Pen and ink on acetate. Photo credit: Amy Stromstem.

system by defining the artist as a "professional" or "hobbyist" depending on how much work is sold. A number of "great" artists sold few works in their lifetimes.

A possible solution would be the placing of critical writing in publications which are not controlled by advertising. The alternate periodical would allow the critic to go directly to the public. A new generation of critics would emerge, a group less given to nepotism, less meshed with the cocktail circuit or bedtime grapevine, more

conscious of their own limitations and prejudices. The system, itself, could be influenced by the emergence of a new buying public as increasing amounts of money, through greater employment opportunities, are made available to non-whites and women. New demands could be made on the dealer, which would force the critic, locked into the system, to be influenced by default. Artists could change the structure by working and showing in a manner which circumvents the gallery, leaving it with less power over the artist or the critic.

Reprinted from *HERESIES* #8, "Third World Women," by permission.

## ARTISTS

**"Third World Women: the politics of being other,"** issue #8, *Heresies* (\$15/yr., 4 issues), 1980, from:

**Heresies: A Feminist Publication on Art and Politics**

P.O. Box 766

Canal Street Station

New York, NY 10013

"As women we are aware that historically the connections between our lives, our arts, and our ideas have been suppressed. Once these connections are clarified they can function as a means to dissolve alienation between artist and audience, and to understand the relationship between art and politics, work and workers."

With that stated goal, the *Heresies* Collective turns over much of the editorial work of each issue to women who want to create a special focus. The Third World Women Editorial Collective which created this issue worked on it for a year and a half. The results are extraordinary. — CC

*Language of the Night*, Ursula LeGuin, 1979, \$9.95 from:

G.P. Putnam's Sons

200 Madison Ave.

New York, NY 10016

I used to think of science fiction as just futuristic flights of fantasy to the stars—always very high tech and macho. But in the last few years I have discovered that the genre can also be used as a means to explore

ideals and create utopias as well as to delve into one's unconscious. No one does this better than Portland's own Ursula LeGuin. (Frank Herbert's *Dune* and Ernest Callenbach's *Ecotopia* also come to mind.) Her scientific "tools" are sociology, anthropology and psychology rather than physics and chemistry or rocket design. The characters and the situations they find themselves in on strange worlds provide moral and social dilemmas that relate directly back to our own world and life situations. In this they are often highly political. *The Language of the Night* is a series of essays in which LeGuin explores various facets of her art—how and why she writes, where the characters come from, what the role of SF is and can be. Sometimes she discusses the medium as a whole; often she delves into the specifics of her own and others' stories. She provides a fine glimpse into the world of the creative artist and the possibilities of art both personally and politically. Even where the juxtaposition of the two is awkward there's much to be learned—isn't that always the case in our own lives? Maybe more of us should be writing down (or drawing) our visions and fantasies. — Lane deMoll

*Contact Quarterly*, published four times a year, \$9/yr., from:

Contact Quarterly

Box 603

Northampton, MA 01060

The first issue, Fall 1979, focused on healing through movement. Its base is primarily contact improvisation, but features artists working in other new performance as well. — BBK

*Prologue*, Michael Bowley and Paul Sutinen, editors, subscription \$8/yr., single copy \$2.50, published 4 times a year, from:

Lobster Quadrille Press

P.O. Box 6054

Portland, Oregon 97208

*Prologue* is a quarterly journal for Northwest artists who are working in various new forms to express their artistic views in writing. — BBK

*So & So*, quarterly, \$1.00/yr., from:

John Marron (Joma)

1730 Carleton

Berkeley, CA 94703

Primarily poetry. *So & So* concerns itself with the "visual, concrete, alchemical, hieroglyphic, ideogrammatic, composed, drawn, architectural nature of writing as well as speech, performance, dance and mind as continuous presence." Includes writings by performing artists. — BBK

*New Performance*, published 4 times a year, subscriptions \$7 individual, \$14 libraries and institutions, from:

Oberlin Dance Collective, Inc.

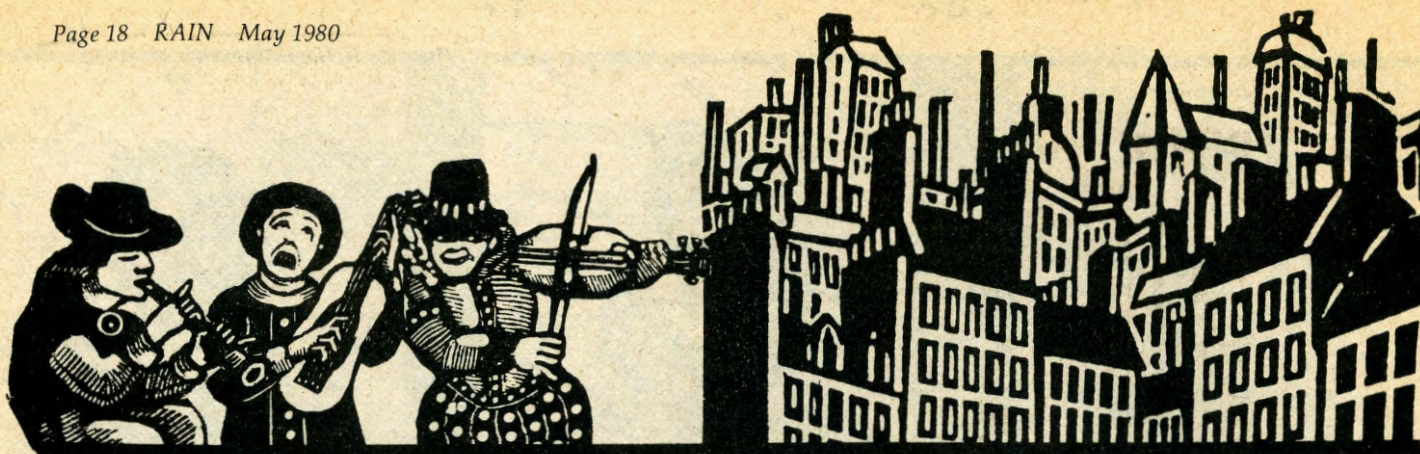
ODC Performance Gallery

223 Mississippi Street

San Francisco, CA 94110

This is a forum for articles and interviews with people on the West Coast doing new performance in dance, theater, music, video and visual arts, or combinations of these art forms. — BBK





# The Arts and City Planning

by Jim Williams

Louis Harris, of Harris Polls, put to rest the false notion that cities are dying and suggested rather that cities were growing economically due to recent efforts to revitalize urban business districts through the development of cultural arts and entertainment programs, and physical planning. He cited two major obstacles to the use of cultural services for revitalization efforts. One is that, due to unfair tax distribution, in most cities services are funded from a residential base, whereas most downtown services are used by non-residents or visitors from outside the city. The other major obstacle to the arts as an essential component in the economic life of a city is the bias of most politicians to cut arts services from the budget before any other service despite the fact that the arts are the strongest draw of visitors to the urban core.

Despite money woes, cities around the country are increasing their financial support for the arts. Why is this happening in a time of increasing unemployment and economic difficulties in urban centers? To answer this question and others, national leaders and experts gathered in San Antonio, Texas, December 11-13, 1979, for a conference on "Arts and City Planning—Making Cities Livable."

The wide range of participants representing, among others, the American Council on the Arts, the American Planning Association, the U.S. Conference of Mayors and the National League of Cities, all agreed on one basic premise: despite financially hard times, cities with strong cultural arts programs are thriving economically.

The director of the Design Arts program of the National Endowment for the Arts, Michael J. Pittas, recommended that if a city expects its cultural planning and development to succeed politically, artistically and economically, planning must emphasize the innovative and diverse tastes and interests of all the local populace, not just the wealthy. John Blaine, of Houston's Cultural Arts Council, argued that the arts should become a major, integral part of essential city services and budget, and that every state, county and city should establish one percent of their total budget to be set aside for arts services.

Talking with delegates from various cities, the single most important fact I learned was so obvious I am surprised we haven't been aware of it. The most severe obstacle the professional arts worker faces in the economic reality of a city is a long-standing social bias that somehow cultural work is not legitimate, valid, or essential in relation to all other forms of work. When budgets are designed and altered, the public funds allocated to support the contributions of the cultural worker to the quality of life of a community is often eliminated first. In essence, the professional arts worker does not have parity with other municipal workers. The products of cultural workers are not valued as highly as the products of filing clerks, parks maintenance, street sweepers, or fiscal officers. The arts must achieve parity with all other essential city services. And, as one woman put it, "If you don't respect yourself as an equal, how can you expect others to think of the arts as more than a non-essential frill?"

*Jim Williams is the Producer of the Community Center for Performing Arts in Eugene, Oregon.*







## access

**Local Government and the Arts, 1979, 271 pp., \$15.00 from:**

**American Council on the Arts  
570 Seventh Ave.  
New York, NY 10018**

This amazing book covers "The Arts and" everything from economic development and urban design to transportation and public safety. The appendix is the most valuable and useful appendix I have ever seen in a resource book for the arts activist. There are copies of Resolutions and Ordinances used by the National League of Cities and the U.S. Conference of Mayors to endorse the arts as an essential element in the quality of city life. There are organization charts that show how arts commissions have been integrated in the staff structure of several cities. Job descriptions of Arts Commission directors, ordinances authorizing percentages of the General Fund for Arts support, and even funding guidelines and application forms for city arts grants and street artists make this book a must.

*Local Government and the Arts* should sit on the desk of every elected official in your county. Few handbooks would prove to be more informative.—Jim Williams

***The Social Life of Small Urban Spaces*, by William H. Whyte, 1980, 125 pp., \$9.50 (paperback) from:**

**The Conservation Foundation  
1717 Massachusetts Ave. N.W.  
Washington, DC 20036**

My favorite sequence in this fascinating book is of a woman walking up to a chair in a city plaza and moving it a foot before sitting down—neither into the sun nor out of it. As the author observes, "even when there is no functional reason for it, the exercise of choice is satisfying."

As director of NYC's Street Life Project, Whyte has spent the last ten years taking time-lapse photographs in urban spaces, discovering which ones people use or don't use, and why. Among our best urban resources, he says, are the small spaces—plazas, miniparks, sidewalk ledges—where people pause to talk, rest, eat, soak up some rays, or just people-watch.

Successful urban space (that is, space that people use) requires sun, trees, water, food, a wholesome relationship with the street and, especially, good seating. The deliberate movement in many cities away from street life and small public places to the dead spaces of faceless fortress-like megastructures should not become our future orientation.

Whyte's book is a manual for planners, architects, developers, city officials, urban conservationists, and anyone else concerned with the future of our cities, complete with practical lessons for designing new spaces and resurrecting dead ones. The appendix provides guidelines for using time-lapse photography, and in addition includes a digest of New York City's open-space zoning provisions.—MR

***The Arts in the Economic Life of the City, 1979, 150 pp., from:***

**American Council on the Arts  
570 Seventh Ave.  
New York, NY 10018**

This study, based on the experiences of cultural development in Los Angeles, is composed of three major components: 1) development of a model to inventory and analyze arts activities and institutions in developing strategies to enhance the contribution of the arts to local economies; 2) an overview of the arts in Los Angeles; and 3) a probe of ways to improve organizing and financing the arts "system" to strengthen its economic contribution.

Of greatest interest to me was the final chapter, "Strategies for Change," which dealt with timely subjects including marketing factors to encourage arts expansion, federal arts programs, strengthening neighborhood arts and, perhaps the most valuable section in the entire study, organizing to strengthen the economic role of the arts. Reading this study enhanced my understanding of the arts as an essential element of a city, and gave me some valuable glimpses of what my home town, Eugene, could grow to if given the opportunity.—Jim Williams

***The Esthetic Animal*, by Robert Joyce, 1975, 130 pp., \$7.50 from:**

**Exposition Press  
Hicksville, NY 11802**

This little-known book is a brilliant study of the role of the arts as a cultural and political force in Western history. Tackling headlong the notion that technique and rational thought have been the cornerstones of human social and cultural evolution, Joyce instead argues that the survival of the planet and the vitality of the human species requires an all-consuming cultural transformation.

*The esthetic revolution will be a subjective revolution in direct contradiction to the objective technological revolution, which ended in industrialization. The arts will not be an esthetic means to a non-esthetic end, as they were for the bourgeoisie. In creating and re-creating arts to bring about a revolutionary subjective-social change, the art-means themselves become inseparable from the ends sought as they are absorbed in a changing audience. Such arts will constitute the revolutionized social environment in which . . . a consciously esthetic creature will appear. . . .*

*The artists as revolutionaries and the revolutionary artists will go to the people with the art works that will transform the people's minds. They will not try to beautify and so perpetuate the slums. They will not cool the ghettos esthetically. They will not make misery tolerable in the tenelements and so postpone the advent of the new society.—MR*





# MURAL ART

## ARTE POPULAR



by Jaime Chavez

*Jaime is a poet, writer and artist, employed at Southwest Research and Information Center. He is also a founder of the Taller Liberarte, an organization dedicated to promoting community art of various types. A particular interest of the Taller is to support murals in neighborhoods, so that such art is accessible to a wide range of people. This article describes a mural project undertaken by the Taller in Albuquerque during 1979.*

"The highest, most logical, purest and most powerful type of painting is mural painting. It is also the most disinterested, as it cannot be converted into an object of personal gain, nor can it be concealed for the benefit of a few privileged people. It is for people. It is for everybody."

—Jose Clemente Orozco

Social commentary art, when applied consciously at the community level, can be a powerful force that reflects the vital symbolism and visions of contemporary people in motion. Mural art, in all its vibrancy, color and form, serves a definite nutritional function to the spiritual and creative needs of people who otherwise could not afford the luxury of privately owned art. It is the goal and ultimate responsibility of the artist/organizer to gather and present the cultural and political history of communities struggling to seek a more positive and clear definition of their own existence.

From July 26 to November 1 of last year, three highly expressive murals were completed at Albuquerque's Southwest Valley Senior Citizen and Youth Development Center. Muralists Enriqueta Vasquez of Taos, Fernando Penaloza of Bolivia and Manuel Unzueta originally from Juarez/El Paso, with full community support, successfully executed three murals of extraordinary depth and sensitivity.

In numerous meetings Taller Liberarte, a local Albuquerque multicultural, non-profit arts organization and the predominantly Chicano community discussed their aspirations and aesthetic perceptions of the murals. Prior to the actual painting, sketches were presented and ultimately approved unanimously by the Bernalillo County Commission. Top quality acrylic paints, gesso, brushes, sketch pads, chalk, sealer and other necessary materials were purchased by Youth Development, Inc. The YDI also assumed the responsibility of wall preparation such as sanding and stucco repair. Other sponsors included the New Mexico Arts Council, Southwest Research and Information Center, and Southwest Valley Economic Action Team and the community at large.

On numerous occasions, the press and media were contacted and invited to witness this unique, historical experience occurring in the Armijo/Atrisco land grant area of the south valley. This area is predominantly rural in character, and is suffering constantly from encroachment by the growing, bustling Albuquerque city government. The result of this intrusion is the erosion of the traditional land-people relationship of the residents. The publicity, which was favorable throughout the entire project, focused on the personalities of the participants and the thematic content of the murals, which was developed within the context of the community.

These rural barrio (Chicano community) murals, dedicated to the "International Year of the Child," reflect the mythological origins of Chicano and Indian peoples. Both Enriqueta and Fernando transcend current notions of time by delving deep into the roots and consciousness of our culture. Aztec motifs, calendar symbolism, the moon goddess Coyolxauhqui, campesino (farmworker), pachuco (strong Chicano counterculture type), silhouettes adorned with faces of calaveras (skulls), and the curandera (healer)/mother image surrounded by loving children are but a few of the images utilized by Enriqueta.

Fernando, concerned with the rape of Pachamama/La Madre Tierra (mother earth), moves swiftly from a tranquil, balanced past to a cataclysmic present and a future nearing Armageddon with destruction at the hands of what he sees as being "modern techno-



logical salvation." The wind blows invisible radiation through the ancient pueblos; the Indians offer corn in order to redeem their traditional ways. The central, Christ-like figure bearing the mask of the weeping god looms titanically within the atomic symbol as a crucified victim of man's supreme intellect. Basic notions of good vs. evil prevail thematically throughout as a warning to contemporary society not to become more alienated and divorced from simple life visions.

Manuel, on the other hand, seeks to show a harmony of man and nature through the living, both young and old. The child's eyes reflect innocence and beauty, constantly reaching out to touch the world. The nostalgic, wise eyes of the central viejito (old one) reflect love, knowledge and enduring faith. La viejita (the old woman) sets la paloma (dove) free in a symbol of peace and harmony with all living things. Here, in a bubble of time, the dynamic relationship between the winding river and Bosques (forest next to the river) are contrasted with the antagonism of an abstract metropolis reaching deep within the sky. Hence, a dynamic tension is created signaling the need to protect the innocent, remember the old ways and preserve las cosas sagradas (sacred things).

On the windy afternoon of November 1, the unveiling of the murals took place to the rhythmic chants of poetry and music. Ev-

eryone was eating posole and the children were waving balloons in the air. One could not help but feel a true sense of accomplishment. The aged, smiling eyes of los viejitos (the old ones) signaled acceptance of this gift, an homage to their culture given to them by young people who took the time to create a message and paint it onto the walls of their center where it would be seen daily for years to come. Numerous politicos (politicians) walked among the gente (people) with extended hands, glancing up from time to time wondering how these magical murals came to be. Was it state monies or could the project have been federally funded? Maybe it was just people, with hearts and hands willing to explore and create collectively, visions of the many horizons just outside the window. ▲

Reprinted from *The Workbook*, subscriptions \$10/yr., from Southwest Research and Information Center, P.O. Box 4524, Albuquerque, NM 87106.

*The Workbook* is one of the very best access periodicals around. Each issue contains articles, book reviews, listings (with address updates) of groups around the country doing similar things and more. It's the sort of magazine that you'll want to keep in a handy file for regular reference. —CC



## SUGGESTED READINGS

*Mural Manual*, Beacon Press, revised edition 1975.

*Towards A People's Art, The Contemporary Mural Movement*, E.P. Dutton, 1976.

*Street Art*, Robert Sommer, Links Books, 1975.

*Mexican American Artists*; Professor Jacinto Quirarte, University of Texas Press at Austin, 1973.

"The Art of the Chicano Movement and the Movement of Chicano Art," *Aztlan: An Anthology of Mexican American Literature*, edited by Luis Valdez and Stan Steiner, 1972.

"Barrio School Murals," Jerry and Sally Romotsky, *Children Today*, Sept.-Oct. 1974.

"Chicano Street Murals: People's Art in the East Los Angeles Barrio," David Kohn, *Aztlan: International Journal of Chicano Studies Research*, Spring 1975.

*Raza Murals and Muralists*, Rupert Garcia, 1974. (Available through the Public Arts Workshop, Chicago.)

*Mexico's Art and Chicano Artists*, Raymond Burrio, Ventura Press, 1975.

"Barrio Mural, A Bicentennial Special," *Revista Chicano-Riquena*, Fall 1976.

"Perspective: Muralist Art in the Southwest," Jaime Chavez and Ana Maria Vallecillos, *Rayas*, 1978.

*Art and Society: Essays in Marxist Aesthetics*, Adolfo Sanchez Vasquez, Monthly Review Press, New York City.

## NETWORK ORGANIZATIONS

• John Weber, Chicago Mural Group, 2261 N. Lincoln Ave., Chicago, IL 60614, 312/871-3089

• Jose G. Gonzalez, MARCH, P.O. Box 2890, Chicago, IL 60690

• Barbara Russum, Public Art Workshop, 5623 W. Madison Street, Chicago, IL 60644, 312/626-1713

• Wall Painting Artists, 11 East Lake Street, Minneapolis, MN 55408

• Tim Drescher, 211 Vicksbury, San Francisco, CA 94114, 514/285-6192

• Salvado Roberto Torres (Queso), 2153-1/2 Logan Ave., San Diego, CA 92113

• Xicanindo Artists Coalition, c/o Zarco Guerra, P.O. Box 1242, Mesa, AZ 85201, 602/964-6121

• Canto Al Pueblo 1980, c/o Tigre Roymundo Perez, 563 N. Pasadena, Mesa, AZ 85201

• Taller Liberarte, c/o Jaime Chavez, 2620 Duranes Rd. N.W., Albuquerque, NM 87104

• Neighborhood Arts Programs, National Organizing Committee (NAPNOC)

National Office: 2013 Columbia Rd. N.W., Washington, DC 20009  
202/667-4200

Southern Office: 1538 Highland Ave., Knoxville, TN 37916, 615/637-7022

Western Office: 1095 Market Street, Room 420, San Francisco, CA 94103, 415/626-0070

• Tomie Arai or Lucie Mahler, City Arts Workshop, 525 E. 6th St., New York, NY 10009, 212/673-8670





Note to persons interested in ordering the booklet *Starting and Running an Energy Information Center*, reviewed in the Feb.-Mar. issue of RAIN (page 2): contrary to our statement, the publication is not currently being distributed by the Oregon Department of Energy, and we apologize to ODOE and to any of our readers who may have been inconvenienced by our error. We'll let you know in a future issue if and when this valuable publication is made available.

#### GENERAL ANNOUNCEMENTS

The Solar Energy Research Institute (SERI) would like to hear from persons throughout the U.S. who are using solar energy in their homes. SERI would like the input of solar users to assist them in their efforts to design effective government policy concerning residential solar applications, help industry plan marketing strategies, and develop better information and communications programs. Names will not be used for business solicitations. Send name, address and telephone number before June 1 to: Solar Users Information, SERI, 1617 Cole Blvd., Golden, CO 80401.

The Trojan Decommissioning Alliance is currently planning what it hopes will be the largest anti-nuclear demonstration ever to occur in Oregon. The event is scheduled for May 17, and TDA is seeking suggestions, ideas and help from interested persons. Contact TDA, 215 S.E. 9th Ave., Portland, OR 97214, 503/231-0014.

#### HELP WANTED

University for Man, a free university in Manhattan, Kansas, seeks a coordinator to develop and disseminate its free university model in rural areas. Responsibilities include supervising a four-state program, staff development, conference presentations, grant writing, and being a liaison with groups and organizations nationwide. Applicants should have a willingness to travel, a flexible time schedule and a commitment to rural education. Salary: \$15,000-\$16,000. Contact Sue Maes, Director, University for Man, 1221 Thurston, Manhattan, Kansas 66502, 913/532-5866.

Western SUN, a regional solar energy center funded by the U.S. Department of Energy, is seeking a wood combustion specialist. Minimum qualifications include BS degree in Engineering with emphasis in combustion and materials science plus two years experience in wood combustion technologies. Starting salary: \$20-26,000 depending on qualifications. Submit resume and three references before May 30 to: Ms. K. Weaver, Western SUN, 715 S.W. Morrison, Suite 800, Portland, OR 97205, 503/241-1222.

#### COURSES & CONFERENCES

Members of living communities and community organizing groups throughout New England will be on hand to lead discussion groups and workshops at the Tenth New England Communities Conference, to be held in Greenville, New Hampshire, May 30 to June 1. Discussion will center around such topics as shared work and incomes, childraising, community governance, and starting a community. For information, contact Another Place, Rt. 123, Greenville, NH 03048.

A five-day, hands-on course in the care and handling of draft horses will be offered by the Glorieta School in Carlton, Washington, May 23-27. Courses will include corral driving, field work, and lectures. Contact Glorieta School, P.O. Box 143, Carlton, WA 98814.

"Global Energy Strategies for a Sustainable Future" will be the focus of the four-week World Game Laboratory to be held June 6-July 5 in Philadelphia. The World Game is a research and planning facility where students come together to develop long-range strategies for "making the world work" in sustainable, locally appropriate and culturally compatible ways. For further information contact World Game '80, 3624 Science Center, Philadelphia, PA 19104, 215/387-5400.

MORE (Minorities Organized for Renewable Energy) will sponsor its first national hands-on energy workshop in San Bernardino, May 19-21. In addition to hands-on activities, the event will include exhibits, demonstrations, tours, and group discussions. Emphasis will be placed on developing strategies to increase minority involvement in renewable energy development. For further information contact Kay Cooper, Center for Renewable Resources, 1001 Connecticut Avenue N.W., 5th Floor, Washington, DC 20036, 202/466-6880.

Learn to build a passive solar home this summer by building one! The Owner Builder Center, a non-profit organization headquartered in Berkeley, is offering one-week and three-week home-building programs which will include both classroom instruction and on-site experience in construction of two 1000-1200 square foot homes. Programs will be held in Nevada City, California, during June, July and August. For further information contact the Owner Builder Center, 1824 4th Street, Berkeley, CA 94710, 415/848-5950.

The Rural Apprenticeship Program seeks to match up small farmers and rural craftsmen with people who may currently be trapped in unsatisfying and unproductive jobs and anxious to develop skills which will enable them to survive in the country. For information contact Rural Apprenticeship Program, Box 248, Northport, WA 99157.

How can new, cost-effective communications technologies and methods such as small computers and cable television improve community services in the 1980s? This will be the central question addressed by Buckminster Fuller and other speakers at the Townwatch '80 conference to be held in Sacramento, May 9-10. Contact Frank McLoughlin, Townwatch '80, Department of Communications, California State University, Sacramento, CA 95819, 916/626-0560.

The Solar Sustenance Team, a non-profit organization begun by Bill and Susan Yanda, will be offering three separate but consecutive workshops in solar design and application, May 11-23 and October 26-November 7. Workshops are entitled "Solar Adobe Design and Construction for the Owner-Builder," "Greenhouse Gardening," and "Solar Greenhouses for the Owner-Builder." For more information contact Solar Sustenance Team, P.O. Box 733E, El Rito, NM 87530, 505/581-4454.

World Hunger Education Service is offering a two-week seminar, June 16-27 in Washington, DC on the "Politics of Hunger: Building Citizen Effectiveness for Bread and Justice." Participants will meet with national and international food and development experts, join in action/resource workshops, and attend congressional hearings. For information or application, contact Robert Baird, World Hunger Education Service, 2000 P Street N.W., Suite 205, Washington, DC 20036, 202/223-2995.

"Agricultural Self-Reliance for the Northeast" will be the subject of a conference to be sponsored by the Natural Organic Farmers Association in Durham, New Hampshire, August 1-3. Contact NOFA Conference, Province Road, Stafford, NH 03844.

"Women and Appropriate Technology," a conference to be held at the Heathcote Center, May 23-26, will include both practical and philosophical discussions of a.t. and its relationship to women's lives. For information contact Heathcote Center, 21300 Heathcote Rd., Freeland, MD 21053, 301/329-6041.

The Deep Run School of Homesteading and Organic Agriculture, which offers a one-year program for persons who wish to learn the skills of self-sufficiency, is beginning a new admissions policy which will allow people to participate for shorter intervals and at almost any time of the school year. The curriculum includes agriculture, food preservation, folk-crafts, solar shelter, woodlot management, and more. Contact Deep Run School, P.O. Box 388A, RD 7, York, PA 17402, 717/757-4174.

#### CORRECTION

The Trilateral Connection poster accessed in the Feb./Mar. RAIN is available for \$5.00, not \$3.50, from the Black Hills Alliance, Box 2508, Rapid City, SD 57709, 605/342-5127. The poster is a fundraiser for the Black Hills/Paha Sapa Report which provides information on the struggle against uranium mining in the Black Hills and on the International Survival Gathering July 18-27 in the Black Hills.





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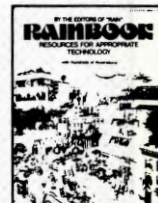
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